

2013  
CONCERT  
SEASON

**BoB – Best of Brass**

present



## *More Australian Music for Brass*

World premiere performances of

Josephine Jin	<i>B&amp;B Fanfare (2012) / B&amp;B 02 (2013)</i>
Wade Gregory	<i>Later &amp; Elsewhere (2010, rev. 2013)</i>
Timothy Tate	<i>after this, our exile (2013)</i>
Mitchell Leigh	<i>The Crossing (2013)</i>
Ryan Walsh	<i>Perpetual Moment (2013)</i>
Joff Bush	<i>Suite for Short Attention Spans (2013)</i>
Graeme Denniss	<i>Five Variants for Brass Septet (2012)</i>

**24 July 2013      7:00pm**

**Queensland Conservatorium Griffith University  
Ian Hanger Recital Hall**



## Program Notes

### Josephine Jin

Josephine Jin is a Brisbane-based composer and sessional staff in the composition department at Queensland Conservatorium Griffith University. She is currently completing her PhD at the University of Queensland Graduate School of Music. In 2012, Josephine was the featured composer for the National Trust of Queensland Heritage Festival at St Mary's Catholic Church. Recent premières of her works include the duo *Eulogy* at the Crossbows Chamber Music Festival, Brisbane, May 2012, and the solo piano suite *Horea* at the Forum Music Auditorium, Taiwan, December 2011. Josephine was given an Honourable Mention in the International Composition Competition "I Concurs Internacional de Composició Ireneu Segarra 2008-2009".

#### ***B&B Fanfare (2012)*** ***B&B 02 (2013)***

*Standing in an open field in a land of fantasy.  
Surrounded by the magnificent echoes of a psalm escaping  
from the doors of heaven.*

*A magical sound coated with divine brilliance and  
brightness thus spiritual and transient.  
It cannot last on earth.*

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### Wade Gregory

Wade Gregory can be described as a versatile, genre-hopping musician. He feels equally at home playing solo piano as he does performing in a jazz orchestra or cabaret show. His music showcases elements of a classical training, a love of jazz, and personal experience with many

types of world music. A multi-instrumentalist, Wade plays and composes on piano, guitar, and clarinet. His compositional output is equally eclectic. He has composed for settings ranging from solo piano through to jazz orchestras and world music ensembles. His Brazilian compositions range from traditional *choro* music to contemporary MPB, Samba and Bossa Novas. Throughout all of these, Wade has an innate ability to pay respect to various musical traditions while simultaneously experimenting with and combining musical styles. His compositions contain interesting harmonic movement married with lyrical melodies and punctuating rhythms. Recent performers of his works have included groups such as West End Composers Collective, Brisbane Contemporary Jazz Orchestra, and Enthusiastic Musicians' Orchestra. He

has also composed various pieces for solo piano and jazz piano trio.

For more information, visit [soundcloud.com/wade-gregory](https://soundcloud.com/wade-gregory)

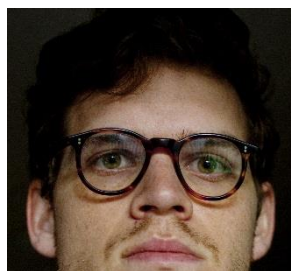
### ***Later & Elsewhere (2010, rev. 2013)***

*Later and Elsewhere* was originally a solo piano piece that was later arranged for 3-piece and 10-piece jazz ensemble. Like many of Wade's tunes it started as a core nucleus of melody and harmony. These ideas were developed and orchestrated for each situation and ensemble. For this new imagining of *Later and Elsewhere*, Wade has extended and re-imagined the tune for the unique palette of contemporary brass quintet.

WARNING: This arrangement contains sections that feature improvisation. Some might see this as allowing the performers to develop one's compositional ideas; others might call it lazy composing that simply pads a few extra minutes!

The original tune was composed while Wade was lying in bed with a cold and listening to the radio. Searching for a title, he misheard the Radio National announcer say "Later on Elsewhere...".

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### Timothy Tate

Born in the United Kingdom and immigrating to Australia early in life, Timothy is a composer and performer. His music has been performed and commissioned by leading performers and

ensembles across Australia including: Adelaide Symphony Orchestra, Alpha Cruxis Ensemble, The Badinerie Players, Chronology Arts, Sarah Curro, The Song Company and the Queensland Mandolin Orchestra. Timothy is a graduate of the Queensland Conservatorium where he studied composition with Gerard Brophy, receiving a Bachelor of Music with first class honours in Composition and both the Silver Harris and Jeff Peck Composition Prize and the Alan Lane Composition Prize. Timothy is an active Violist and co-founder of *ensemble fabrique*. He is currently based in Brisbane, Australia.

For more information, visit [www.timothytate.com.au](http://www.timothytate.com.au)

### ***after this, our exile (2013)***

*after this, our exile* creates a scenario in which five musicians work together or against each other to try and make sense of why they are together. The musical material presented in the beginning two minutes of the piece grows organically throughout the piece forming the basis which the musicians work from. It is how the musicians interpret and work with this musical material which creates both conflict and co-operation resulting in an exciting musical dialogue.



### **Mitchell Leigh**

Mitchell Leigh commenced his musical studies at the Queensland Conservatorium of Music, where his teacher was Max Olding. He subsequently studied at the University of British Columbia in Vancouver with Robert Silverman.

He returned to Brisbane in 1990 and since then has established a significant career, primarily as an accompanist but also on occasion as a soloist. He has accompanied many world-class instrumentalists, including both touring soloists and principal players in major orchestras. He has also accompanied at numerous international conferences. Mitchell has performed many times with the Qld Symphony Orchestra and in numerous chamber groups throughout Queensland and other parts of Australia. He has been on the staff of the Qld Conservatorium since 1991 and was a staff member of the QUT music programme from 1993 until 2011. He also continues to work in a casual capacity at the University of Qld Music Department.

Mitchell is also a composer. He has composed numerous works for various instrumental combinations. These works include a saxophone quartet (1997 rev. 2012), a piano trio (1997 rev. 2012) and a tuba concerto (2011).

### ***The Crossing (2013)***

'The Crossing', for brass quintet, was written in memory of a ferry voyage I experienced in Canada some years ago between Vancouver and the city of Victoria, on Vancouver Island. Although the voyage was only of a couple of hours duration, memories of the cool, clear weather, calm sea, beautiful Canadian scenery, and the looming sight of Vancouver Island, have remained with me.

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### **Ryan Walsh**

Ryan Walsh (b.1980) is a Brisbane-based composer and producer. After graduating in 2002 from the Queensland Conservatorium Griffith University (QCGU), Ryan went on to further study in Europe and spent a number of years working in Venezuela and Brazil. He returned to

Australia in 2009 to complete a Masters in Composition & Musicology culminating in him being awarded the 2011 Harris Peck Prize for composition.

Outside the concert hall he works regularly as a screen composer and is also the founder of production studio SST Workshop whose multidiscipline work has been commissioned by clients as diverse as NEC Japan & Sao Paulo Fashion Week.

Other current projects include music for the upcoming

Australian feature film *The Turning*, as well as an orchestral work for the Tasmanian Symphony Orchestra.

For more information, visit [www.ryanwalshmusic.com](http://www.ryanwalshmusic.com)

### ***Perpetual Moment (2013)***

What happened before us humans were around? History didn't just start with us. For millions of years there were cataclysmic, spectacular forces at play.

This piece is a small attempt to represent things that might have happened in the distant past that went unwitnessed. Astronomical, geological, biological... all of these seemingly unrelated events made up the "perpetual moment" before we started writing things down.

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### **Joff Bush**

Joff Bush is a mammal with reddish hair and a musical disposition. One of Australia's rising talents in the field of composition for the stage and screen, his work can be spotted amongst many different mediums including concerts theatre, films, audiobooks, documentaries,

commercials, games and new media. Joff's commercial work includes providing the soundtrack to brands such as CocaCola, Microsoft, Converse, and Vogue while his television and film work has led him to be one of ASCAP's 'Composers to Watch for 2013'. Amongst his television scores, he is perhaps best known for his work on the ABC comedy / drama series 'The Strange Calls' and live commissions have included 'When it Rises' and 'Buskers Suite'.

Joff Bush studied keyboard and composition at the Queensland Conservatorium and the Australian Film Television and Radio School where he developed a nerdy interest in the musical dramaturgical techniques of post-war Japanese cinema.

For more information, visit [www.joffbush.com](http://www.joffbush.com)

### ***Suite for Short Attention Spans (2013)***

One of the difficulties associated with luring people to concerts of new music, I am told, is the fear of being stuck listening to a long piece that's not to one's taste.

Fortunately, not only do BoB sound delectable but if you have a short attention span then this piece is designed for you. It is a five movement suite that lasts just five minutes. If any of the movements are not to your taste they'll be over before you know it. It's a delicious ploughman's lunch of suites.

Furthermore, it follows some of the classic film music techniques of the 1940s. I invite listeners to imagine their own drama as seen through little glimpses of the movements of this suite.



## Graeme Wright Denniss

Graeme Wright Denniss was the Principal Third Horn in the Melbourne Symphony Orchestra for 14 years, and has played in many brass groups including the Melbourne Brass Trio, the Melbourne Brass Ensemble (quintet) and Buzz (quartet). He has written a

number of pieces for each of these groups, and has a performer's knowledge of the sound potentials of brass instruments in various combinations.

Graeme has a PhD in composition from the University of Queensland and was recently awarded an Honorary Fellowship of the National Academy of Music, Colorado U.S.A., for his success in the International Music Prizes competition. His works have been performed and recorded by the Melbourne and Tasmanian Symphony Orchestras, the Queensland Philharmonic and Youth Orchestras, as well as many smaller ensembles. Graeme's compositions appear on AMEB and ANZCA syllabuses for French horn, bass clarinet and piano duet. Graeme is a Represented Composer with the Australian Music Centre.

For more information, visit [www.dcomposition.com](http://www.dcomposition.com)

### *Five Variants for Brass Septet (2012)*

1. *Bach torte: A Few Gateaux*
2. *Merci Anne*
3. *La Valse d'un Papa*
4. *The High Corral*
5. *Grand Finale: Mariachi Meltdown*

Rather than being Variations on a Theme, these Variants are based on the sounds inherent in a synthetic mode, devised for this piece and used in three transpositions. Each instrument explores the potential within this mode according to its particular bent. Other unifying factors are found in the number "7", used in time signatures and phrase lengths.

1. "Bach torte: a few Gateaux" is my homage to Bach and particularly to the marzipan cake which bears his name, served with coffee or hot chocolate in the little café opposite St Thomas' Church in Leipzig. The opening theme for the Tuba uses big slurs in the low register.

2. Modelled on the techniques of Messiaen, the Horn's lyrical qualities set the mood in the second Variant: "Merci Anne". The Flugel Horn has a guest spot before the lead Trumpet scales the dizzy heights of Mt Parnassus.
3. The Trombone takes the lead in the "Valse d'un Papa", setting the style with glissandi and growls, echoed by half-stopped horns and harmon-muted trumpets With Plunger.
4. "The High Corral" is a series of wedge-shaped harmonies which feature the high registers of the whole band.
5. Trumpets strut their stuff in the eagerly anticipated Grand Finale, "Mariachi Meltdown", held under the big top.

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### *More Australian Music for Brass Guest Artists:*

**Todd Burke** – bass trombone  
**Kerry Thomas** – horn  
**Elise Mills** – tuba

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